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## Correspondence.

### NANTGARW PORCELAIN.

Editor of the Art Amateur:

SIR: I bought some time ago, at an auction sale of the effects of an English family, a very pretty vase, decorated with roses and marked in red with the name "NANT-GARW," and, underneath it, the letters "G. W." Can you tell me where it was made, and what the initials stand for?

N. G. P., Portland, Me.

ANSWER.—Nantgarw is in Wales, ten or twelve miles north of Cardiff. The porcelain works there were established in 1813 by William Billingsley, but continued in operation only seven years. Billingsley's son-in-law, George Walker, whose initials appear on your vase, was associated in the enterprise. A London dealer named Mortlock having agreed to purchase all the porcelain Billingsley could make, another manufacturer named Rose bought out the Nantgarw works in 1820, and took Billingsley and Walker into his employ. The former died in 1828 and Walker came to this country. The Nantgarw porcelain made by Billingsley is of a very soft vitreous paste of remarkably fine texture and of a granulated fracture, like lump-sugar. Beautiful oviform vases with finely modelled handles and covers, painted with flowers, landscapes, exotic birds, or insects, on tinted ground in compartments, and gilt; plaques with interiors and exteriors; elegant dessert and tea services all emanated from the works, and are highly prized by collectors. Favorite patterns for dessert and tea services were pink brier roses in the centre, and trefoil borders.

### TECHNICAL TERMS EXPLAINED.

Editor of The Art Amateur:

SIR: I have been looking some time for an explanation of the terms "vasi a ritorti" and "à cire perdue." If you will explain them in your answers to correspondents I shall be much obliged.

INQUIRER, New Orleans, La.

ANSWER.—In certain Venetian glassware threads of opaque white glass are worked through the mass of the transparent substance. Vases in which these appear are called "vasi a ritorti" if the threads go only in one direction, and "vasi a reticuli" if they cross each other. When a mould for metal casting is made around a wax model, and is subsequently heated so that the wax melts and runs out, the castings are said to be "à cire perdue," literally, "lost wax castings." This is the usual method in Japan. Barye, the well-known modeller of animals, always employed it, and Benvenuto Cellini's large statue of Perseus was cast "à cire perdue."

### THE SGRAFFITO DECORATIVE PROCESS.

To the Editor of the Art Amateur:

SIR: (1) Can you give some account of the Sgraffito process, and say how it is applied. (2) Is it applied to exterior or interior decoration. (3) In what does it differ from the Sgraffiatura process?

ARCHITECT.

ANSWER. (1) What is called the "floating" coat of ordinary plaster, which is usually three quarters of an inch thick, having been applied to the wall, a layer of black, or any dark-colored plaster, is then laid about a quarter of an inch thick, and above this another layer much thinner and lighter in color. Having prepared a charcoal drawing of the figures or ornament you intend to execute, you either trace it or print it on the wet plaster; with a sharp knife you then cut through the upper layer of plaster, and, scraping it away, expose the black wherever you want it to appear. In this way you can execute in a very effective manner any ornament or subject which can be represented in two tints; by using three layers more complicated effects can be produced. (2) It is well adapted for use in both exterior and interior decoration. (3) It is the same as the Sgraffiatura process, which is only another name for it.

### THE SAN DONATO SALES.

Editor of The Art Amateur:

SIR: I have not seen the publication of the full amount realized by the late San Donato sales. Will you be kind enough to inform me how many lots were sold, and what was the total sum obtained for them?

DAMAS, New York.

ANSWER: There were 6075 lots sold, and the sums realized were as follows: Oil paintings—old and modern, water-colors, engravings, sculpture, furniture, bronzes, curiosities, plate, carpets, tapestries, porcelains, carriages, and wines, 6,579,580 francs; hot-house plants, 109,463 francs; library, 118,142 francs; furniture in the out-houses, 37,269 francs; total, 6,844,454 francs.

### TO TRANSFER PRINTS TO GLASS OR WOOD.

Editor of The Art Amateur:

SIR: I understand that there is a way to transfer prints to glass or wood without injuring the picture. Can you describe the process?

CARTER J., Poughkeepsie, N. Y.

ANSWER: The process was described recently in an English journal as follows: You must procure some Venice turpentine on a piece of fine crown glass; lay a smooth thin coat of this turpentine, then take the print, wet it well with a sponge at the

back, make it sufficiently moist to render the paper soft without being watery, lay the picture face downward on the turpentine. Now is the difficulty; the whole of the paper has to be removed by gently rubbing it with the fingers, by this means you leave the impression only on the glass, it is so easy to rub your impression quite away. If the paper dries too much before it is finished, it must be rewetted. When all is carefully worked off, let it dry, then with a fine camel's-hair brush lay a coat of oil of turpentine over the whole, and your picture is quite transparent. The picture can be colored, with oil colors, after the turpentine has been laid on. Prints are transferred to wood in much the same manner; the Venice turpentine is mixed with other ingredients to form a varnish.

### PROPORTIONS OF THE HUMAN FIGURE.

Editor of the Art Amateur:

SIR: Will you kindly state how many heads high the human figure should be represented; and is the proportion for male and female the same?

PHIDIAS, Cincinnati, O.

ANSWER.—The generally accepted classical proportion for both sexes is eight heads. According to Professor Marshall, however, who has lately written on the subject, this is too great, and his judgment tallies with that of Story, the sculptor, who puts the statue of the Apollo Belvedere at  $7\frac{1}{2}$  heads in height, and the Antinous and the Greek Peace at each  $7\frac{1}{4}$  heads high. According to Professor Marshall's rule of measurement, the average female head is proportionately to the stature a little smaller than the male.

### HIGH PRICES FOR VASES.

Editor of The Art Amateur:

SIR: Can you tell me whether as much as ten thousand dollars was ever paid for a single vase?

KAOLIN, Philadelphia, Pa.

ANSWER.—The sum of £10,200 and commission was paid by Lord Dudley, at Lord Coventry's sale in 1870 at Christie's, London, for three fan-shaped Sèvres vases. This is an average of over \$16,000 for each vase, and is believed to be the highest cash price ever paid. The celebrated Barberini vase was bought by the Duke of Portland for £1029, or less than \$6000.

### PORCELAIN MONEY.

Editor of The Art Amateur:

SIR: Was there ever such a thing in existence as a porcelain coin? An acquaintance of mine says he has somewhere read of an English pottery whose employés were paid in such money.

SKEPTIC, St. Louis, Mo.

ANSWER.—It is recorded on good authority that at the Pinxton factory in East Derbyshire, England, established by John Coke, "payment to the workmen was made in china tokens, having the sum represented stated on the round flat piece of china, and this china money was passed current in and about Pinxton as 'Mr. Coke's coin.'" The Pinxton works were closed in 1818.

### SOME QUESTIONS AS TO COLOR.

Editor of The Art Amateur:

SIR: Please give me some advice concerning the following combinations of color, with regard to the question of harmony, in interior decoration: (1) Will lilac and scarlet and gold and blue and black and white harmonize? (2) Arescarlet and black and white and purple and yellow a good combination? (3) For a carpet, what do you say to black and white—a good deal of white—and orange and crimson and dark bluish gray and sage-green and a little blue? (4) What colors would you say would combine well with pink for a young lady's costume?

IRIS, Toledo, O.

ANSWER.—(1) Yes. (2) Not very, but orange would be better than yellow. (3) Dull and heavy. Much white in such a carpet would certainly make harsh contrasts. (4) Pink looks best alone. It is very intractable for combination. Black combines with it better than any other color, or dark purple is good.

### LANDSCAPE DESIGN CARDS.

Editor of the Art Amateur:

SIR: In your July issue you made mention of Miss Susan Hale's series of water-color landscapes for the self-instruction of beginners. Will you please let me know where I can get a set of them and how much they cost?

A. H. H., Indianapolis, Ind.

ANSWER.—The set of six cards may be had for fifty cents from the publishers, S. W. Tilton & Co., Boston.

### JULIANO WARE.

Editor of the Art Amateur:

SIR: Will you inform me in your next issue where the Juliano Ware, mentioned in the May number of THE ART AMATEUR, can be obtained?

B. W. M.

ANSWER: The office of the Juliano Ware Company is at 114 Chambers Street, New York City.

## New Publications.

THE NEW VOLUME OF L'ART (the twenty-first) promises to be quite up to the high standard of excellence specially noticeable in the preceding, which has been referred to at length in our columns with particular regard to the large number and the richness of its etchings. As containing the essential points of interest of the San Donato sale in connection with its numerous admirable illustrations of objects in the collection, L'Art, for the first three months of the present year, has been of especial value to collectors and connoisseurs. A list of the principal prices would have greatly added to the value of these references, which, however, could hardly have been given in the past volume. With the opening of the new volume there is promise of much excellent material, both literary and artistic. We are introduced by M. Alfred Barbon to Victor Hugo in a rôle entirely different from that to which we are accustomed. He comes before us as an artist with six drawings of his own, somewhat weird and "impressionist," but effective and original. His artistic processes are curious. He says laughingly to a questioner: "I generally make use of my ink bottle as a palette, and then, in order to make my tints lighter, I throw half a glass of water over my paper, or sacrifice a few drops of coffee to my drawing. Accident often decides the nature of the subject. The ink makes a blot upon the paper, and this blot is immediately worked into some form, being metamorphosed into a castle, a rock, or silhouette; it becomes a veritable design, it extends, and in the end covers just as much space as the sheet of paper on which it has fallen will permit." These sketches, which pretend to no skill in execution, have been drawn chiefly to amuse the children of the great novelist and have been destroyed by them almost as soon as made. Mr. W. O. Tristram's article, in the new volume, on Henry Merritt, depicting the early struggles of that skilful picture cleaner, art critic and novelist, is admirably written. A valuable series of articles on "Japanese Art" is being contributed by M. Blanc du Vernet. (J. W. Bouton, New York.)

### BOOKS RECEIVED.

HAND-BOOK OF POTTERY AND PORCELAIN. By Hodder M. Westropp. New York: R. Worthington.

HOUSEHOLD TASTE. By Walter Smith. New York: R. Worthington.

GOD'S ACRE BEAUTIFUL. By W. Robinson. New York: Scribner & Welford.

### THE SUPPLEMENT.

PLATE LVII. is a design for a plaque which may be painted in monochrome of any color, following a very carefully drawn outline, or with colors as follows: Sky, very light blue (sky-blue and ultramarine blue). Flesh, mixing yellow and carnation; use the putois. Flying drapery, pink, carmine A. Car, gold; first firing, silver-yellow very light all over; second firing, shaded with brown 108 and brown bitume. Foliage, greenish yellow and greenish blue; stem, very fine lines—in brown-green. Dragon-flies' wings, light sky-blue retouched with deep blue in the darkest part; bodies, brown-yellow, with neutral gray, with some spots of yellow below the tail. Landscape, tops of the trees, greenish blue very lightly done.

PLATE LVIII. is an outline design for a tea-table cloth to be worked in silk on linen. Yellow, pink or any other delicate color may be embroidered on a light ground, or it may be reversed and embroidered in white on a colored ground.

PLATE LIX., from the "Flore Ornamentale," published at Paris, is a beautiful floral design by Ruprich Robert, Government Architect and Professor of the National School of Design. It is a charming illustration of the way in which natural forms—Centauria and Convolvulus in this instance—may be used for general decoration. A gas-jet shaped after this design would be very effective. It is to be observed that the forms are but very slightly conventionalized, the beautiful outlines and curves being strikingly true to nature.

PLATE LX. is a design for a plate to be painted as follows: Sky, sky-blue, iron violet and ivory yellow; put the colors beside each other, as a kind of mosaic, and stipple with the putois. The ivory yellow will be near the sea and the deepest blue on the top of the plate. Far-off volcano, grayish blue mixed with carmine. In the foreground do not use the putois at all; mix yellow brown with grays for the grounds; pearl gray and ivory yellow for the wall. Trees, chrome green and yellow ochre mixed with grays; trunks, brown bitume and gray. Sea, greenish blue.

THE WEBER PIANOS continue to hold their own for sweetness, sympathy and brilliancy of tone. Young Mr. Weber inherits his father's business ability, and evidently means to maintain the reputation of the instruments bearing the family name.

At Newport, the show-rooms of Messrs. Davis Collamore & Co., in the Casino block, have become a fashionable lounging-place. They are indeed almost a museum of modern ceramics. Such a fine collection of the wares of the Minton, Copeland, Sèvres, Dresden, and Vienna factories as Messrs. Collamore have distributed between their stores in New York and Newport, has not been seen before in this country.